

THE BIG, BIG VOICE OF

Lovelace

Watkins



HIGH FIDELITY





MGM RECORDS presents

THE BIG, BIG VOICE OF LOVELACE WATKINS

HELLO YOUNG LOVERS from Musical Production "The King And I"
SUMMERTIME from Musical Production "Porgy And Bess"
I COULD WRITE A BOOK from Musical Production "Pal Joey"
WHEN I FALL IN LOVE from RKO film "One Minute To Zero"
YOU DO
WHERE OR WHEN from Musical Production "Babes In Arms"
THE LADY IS A TRAMP from Musical Production "Babes In Arms"
LOVE ME OR LEAVE ME from Musical Production "Whoopie"
BUT NOT FOR ME from Musical Production "Girl Crazy"
YOU'LL NEVER KNOW
TONIGHT'S THE NIGHT
ANYTHING GOES from Musical Production "Anything Goes"

New man here—name of Watkins, Lovelace Watkins. Easy name to remember. Easy voice to remember. A big voice with a swelling masculine rumble in it. A voice that can fit the shape of a tune in so personal a way that you begin to think you and Watkins own the song all by yourselves. A voice that discovers a song long after it has been waylaid and sung to death by dozens of sort-of singers in a million juke boxes. And, a voice to be discovered at the threshold of what keen ears in the rough-and-tumble of popular music predict will be a long career in the top rank—a voice to be discovered on this premiere MGM LP.

What's it like when a man of real heft (over six-feet-two), a guy bursting with the power of song, walks into the spotlight? What's it like to be there when a man with the big frame of greatness in his voice goes up to a microphone, backed by a famous arranger and conductor, and says to the world: "Listen. These are my songs. This is what I feel about these melodies. All I want you to do is listen..." What's it like? Only you can give the real answer. Only you can say what happens inside you when the throbbing warmth of Lovelace Watkins works its magic in your inner ear and imbeds itself in your memory. Only you can move with the pulse and drive of his voice as he searches old, familiar songs for new meaning. You alone can sense the wild joy that surges through the up-tempo songs and laughs lightly in the curve of phrase in the ballads.

Ray Ellis gives Lovelace a stunning framework of arrangements that never get in the way, that expose the range of the singer's technique and feelings, and that challenge the "new boy in town" to turn on the best he has. And his best includes that strange quality that is found in every great voice—a compelling feeling of theatrical excitement. This first Watkins LP has a lot of "first night" in it.

Like a hit musical that comes to Broadway with "trade" notices that get calloused Broadwayites all steamed up, Lovelace Watkins' first "show" has been heralded by the trade publications of the music business. His take-off solo on the recent MGM single (45 rpm) "Hello, Young Lovers" started the trade winds blowing along that stretch of Broadway where musicians, arrangers, publishers, and reporters schmooze in the sunshine and build the little fires of rumor and speculation that get careers on their way.

The handsome young MGM artist builds his songs on a substantial cornerstone of audience experience. His whole style—his very personal rapport with the listener—has grown out of hundreds of hours of working directly with audiences in small clubs where people usually arrive with a show-me attitude. His appearance with jazz trumpeter Harry Edison's group at Birdland ("The Jazz Corner Of The World") gave Lovelace the chance to show the hipsters his wares. They listened tentatively. Then, they applauded.

The strong voice has a message that was first shaped in a church choir. At ten, Lovelace sang a solo for a religious convention gathered at the huge Mosque in Newark, N. J. The boy was marked for a life of song. First, he sampled higher education as a microbiology major at Rutgers. However, it was impossible to keep the young man away from singing. As this MGM showcase for an exciting—and musically superb—new talent brilliantly proves, you can't keep a big voice down.

E3831 A HIGH-FIDELITY RECORDING

This MGM High-Fidelity recording has been produced with techniques which insure the finest possible reproduction on high-fidelity reproducing equipment as well as reproducing equipment of standard quality. At each step of processing from the actual recording in the concert hall or studio on to the final pressing every attempt has been made to achieve and maintain proper balance and clarity throughout the range of dynamics which can be captured through modern recording techniques. This MGM Long-Playing Microgroove Record is designed for reproduction on turntables revolving at 33 $\frac{1}{3}$ revolutions per minute. The device of a lion's head and the letters MGM are registered in the United States Patent Office as a trade-mark of Loew's Incorporated. Printed in U.S.A.



M-G-M

"THE BIG BIG VOICE OF
LOVELACE WATKINS"

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Side 1

1. HELLO YOUNG LOVERS
(from musical prod. "The King & I")
(Rodgers-Hammerstein II)
2. SUMMERTIME (from musical prod. "Porgy & Bess")
(Heywood-Gershwin)
3. I COULD WRITE A BOOK
(from musical prod. "Pal Joey")
(Rodgers-Hart)
4. WHEN I FALL IN LOVE
(from RKO film "One Minute To Zero")
(Heyman-Young)
5. YOU DO (Gordon-Myrow)
6. WHERE OR WHEN
(from musical prod. "Babes In Arms")
(Rodgers-Hart)

LOVELACE WATKINS
Orchestra Conducted by Ray Ellis

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MGM

"THE BIG BIG VOICE OF
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Side 2

1. THE LADY IS A TRAMP
(from musical prod. "Babes In Arms")
(Rodgers-Hart)
2. LOVE ME OR LEAVE ME
(from musical prod. "Whoopie") (Kahn-Donaldson)
3. BUT NOT FOR ME
(from musical prod. "Girl Crazy")
(Kahn-Donaldson)
4. YOU'LL NEVER KNOW (Gordon-Warren)
5. TONIGHT'S THE NIGHT
(Chetkin-Nanton)
6. ANYTHING GOES
(from musical prod. "Anything Goes")
(Porter)

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